



# Nostalgias

## Visualising Longing

### November 9 - 10, 2013

A two-day conference in The Winter Gardens Margate, UK

### November 8, 2013

Opening reception, 18.00 - 20.30

**Conference:** The Winter Gardens Margate, Fort Crescent, Margate, Kent, CT9 1HX

**Conference Welcome Drinks:** The Pie Factory, 7 Broad St, Margate Old Town, Kent, CT9 1EW

**Organised by:** Canterbury Christ Church University and The University of the Arts London Photography and the Archive Research Centre (PARC) at the London College of Communication.

### PROGRAMME

## Friday 8<sup>th</sup> November

14.00 – 18.00

#### ARRIVAL IN MARGATE

Welcome and Information at Walpole Bay Hotel

A free shuttle service will be available from the station to the Walpole Bay Hotel, for trains arriving from London in Margate at 14.10, 15.10, 16.10 and 17.10.

18.00 – 20.30

Welcome Drinks and Private View of the Nostalgias exhibition, Pie Factory Gallery for delegates, artists, speakers and invited guests.

19.00

Welcome by **Brigitte Lardinois**, Deputy Director, University of the Arts London Photography and the Archive Research Centre (PARC), and introduction to the exhibition by **Monica Takvam** and **Sam Vale**, curators of the exhibition and conference conveners.

There will be a shuttle service from Walpole Bay Hotel to the Gallery at 18.00, returning after the private view. The Greedy Cow Deli and Eatery, near the gallery, will be open during the private view.

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## Saturday 9<sup>th</sup> November 2013

8.55

A free shuttle service will be leaving from the Walpole Bay Hotel to the conference venue, Winter Gardens

9.00 – 9.30

#### REGISTRATION AND COFFEE

9.30 – 9.40

Introduction and welcome by **Professor Val Williams**, Director, University of the Arts London Photography and the Archive Research Centre at the London College of Communication and **Dr Karen Shepherdson**, Principal Lecturer Photography, Canterbury Christ Church University.

9.40 – 10.20

**Keynote: Tim Wildschut**

Nostalgia is an emotion that is said to be experienced by almost everyone. But what exactly is the content of nostalgia, when is it likely to be elicited, and what does it do for the individual? Turning to the psychological literature will reveal few, if any, answers. Although nostalgia appears to be a prevalent experience, and draws from uniquely human cognitive abilities (i.e., to think temporally and self-reflectively), its deeper psychological ramifications have remained shrouded. I will review empirical evidence that sheds light on these questions. Across cultures, individuals conceptualize nostalgia as a social and past-oriented emotion. In nostalgic reverie, one remembers an event from one's past—typically a fond, personally meaningful memory such as one's childhood or a close relationship. One often views the memory through rose-tinted glasses, misses that time or person, and may even long to return to the past. As a result, one typically feels sentimental, most often happy but with a tinge of loss and longing. Nostalgia is often triggered by aversive states, such as loneliness, social exclusion, negative mood, boredom, discontinuity between one's past and present, meaninglessness, and thermoregulatory (cold) discomfort. In turn, nostalgia counteracts these aversive states and augments positive states, including social connectedness and empathy, positive mood and self-esteem, continuity between one's past and present, perceptions of meaningfulness, and thermoregulatory comfort. Recent evidence suggests that nostalgia may even be expressed and recognized visually, for instance via facial expressions. Indeed, the visualization of nostalgia is a novel and exciting area of research.

Tim Wildschut received his PhD (2000) in social psychology from the University of North Carolina in Chapel Hill. From there, he moved to the University of Southampton, where he is now a senior lecturer in the School of Psychology. Over the past decade, he and his colleagues have developed a programme of research on the content, triggers, and functions of personal nostalgia. He is a recipient of the Gordon Allport Intergroup Relations Prize and the Jos Jaspars Award for early career scientific achievement in social psychology.

10.20 – 10.30

Questions

10.30 – 10.50

**Ross Garner**

Towards an Inclusive Approach: Theorising nostalgia through social constructionism

This paper synthesises existing positions within the study of nostalgia (and memory more generally) to propose a social constructionist theorisation of nostalgia. The paper also explores these issues in an applied manner through a case study of ITV's time travel series *Primeval* (2007-11) and locates the series' construction(s) of nostalgia alongside contextual issues.

Ross P. Garner is a Lecturer in Media and Cultural Studies in the School of Journalism, Media and Cultural Studies at Cardiff University. He teaches a variety of undergraduate modules concerning television, textuality and industry and has recently completed his PhD on Nostalgia and Post-2005 British Time Travel Dramas.

10.50 – 11.10

**Sylwia Chrostowska**

Shelf Lives: On nostalgic libraries

This paper confronts the increasingly nostalgic life of books in our fast-digitizing culture. From immaculate leather-bound collections to "dummy" libraries, from private homes to department stores, since at least the mid-nineteenth century, old books have enjoyed affective relationships with owners and consumers, communicating continuity with, appreciation of, and longing for aspects of the past.

Sylwia Chrostowska teaches European Studies at York University in Toronto. She has contributed articles to *diacritics*, *New German Critique*, *SubStance*, *Angelaki*, and elsewhere. Her short literary work has shown up here and there and is forthcoming in *The Review of Contemporary Fiction and Stand*. The author of two books—*Literature on Trial* (University of Toronto Press, 2012) and *Permission* (Dalkey Archive Press, 2013)—she is currently pursuing research on the critical entwinement of nostalgia and utopia in 19th- and 20th-century German and French thought.

11.10 – 11.20

Questions

11.20 – 11.40

**COFFEE**

11.40 – 12.00

**Meg Jackson**

(Re)Framing East: The case of Manfred Beier's pre wall photographs in post wall Germany

East German Manfred Beier amassed 60,000 personal images during Cold War Germany. Today, Beier's archival trove is a public site of political identity, one concerned with the memory and postmemory of the former GDR. *Ostalgie*, here, becomes but a metaphor for a contemporary struggle to forge a new historical consciousness.

Meg Jackson is a Ph.D. student in Art History at the University of Arizona, concentrating on Contemporary Art and Theory with a minor in the History of Photography. After receiving a B.A. in History from the University of Alabama-Birmingham, She was awarded the Wyatt R. Haskell Fellowship for a year study at the Westfälische Wilhelms-Universität in Münster, Germany in 2006. She received an M.A. in Modern European History from the University of Tennessee in 2009 and an M.A. from Georgetown University in 2010, while dually enrolled in the Art and Business program at Sotheby's Institute of Art in London. Awarded the DAAD Scholarship in 2013, She begins dissertation research in Berlin this October.

12.00 – 12.20

**Maria Pilar Rodriguez**

When Your Son Dies: Mourning and nostalgia in recent European film

This presentation explores filmic representations of mourning evoked through nostalgic memories in recent European films that deal with the death of a son. It focuses on Isabel Coixet's *Yesterday Never Ends* (2013) and analyzes the sensory dimension of nostalgia through the physical and psychological symptoms that such intense pain cause in the protagonists.

María Pilar Rodríguez obtained her Ph.D. degree in Romance Languages and Literatures at Harvard University (Cambridge, USA). Until 2002 she was a professor in the departments of Spanish, Comparative Literature and Women's Studies at Columbia University (New York, USA), and presently she is Full Professor at the Department of Communication at University of Deusto in San Sebastian. She has published numerous books and articles on literature, film, culture and gender studies. She is the winner of the National Essay Prize Carmen de Burgos 2003 and of the National Essay Prize Becerro de Bengoa 2005. She is the Principal Researcher and Director of the research group Communication at Deusto University.

12.20 – 12.40

**Manuel Menke & Philipp Müller**

Not Lost, But Gone Before - A Typology of Media Nostalgia

The paper deals with the relationships of nostalgia and media change. Media nostalgia is understood as a coping strategy for social and media change. We discuss different dimensions which, taken together, build a typological framework for the analysis of different types of media nostalgia and the relationship with media change.

Manuel Menke, M.A., is research and teaching assistant at the Department for Media and Educational Technology at Augsburg University, Germany. From 2004 to 2011 he studied communication and politics at the universities of Mainz and Bamberg. His research interests are: (theories of) social and media change; narrative theory/narration in media and public sphere(s); journalism research/transmedia journalism; political communication.

Philipp Müller, M.A., is research and teaching assistant at the Department of Communication Science and Media Research at Ludwig-Maximilians University Munich, Germany. From 2004 to 2010 he studied communication, psychology, media studies and media education at the universities of Mainz and Passau. His research interests are: social-psychological aspects of public communication; perceptions and perceptual phenomena; media change; media and social/national identities; media effects; political communication.

12.40 – 13.00

**Anna Maria Kurpaska**

Nostalgia and Vintage Aesthetics in Self-presentations of Mature Women on Photo-sharing Websites

The paper aims to critically examine the theme of nostalgia in photographic self-presentations on photo-sharing websites, focusing specifically on mature and elderly female users of Flickr who

construct a hyperfeminine online persona by employing vintage visual stylistic, ironic visual language of pin-up and 'retro' feminine masquerade.

Anna Kurpaska is a researcher and a photographer based in Wales. She completed BA and MA degrees in Photojournalism before pursuing a doctoral research degree at King's College London in the department of Culture, Media and Creative Industries. Her research project concentrates on the issues of identity formation through photographic self-presentations in online contexts, while her overall research interests focus on vernacular photography, body and identity. In terms of photographic practice, her work deals mostly with portraiture, representations of familial and interpersonal relationships and belonging to the place of one's origin.

13.00 - 13.20 Questions

13.20 -14.10 **LUNCH**  
**SCREENING OF FILMS**  
**BOARD GAMES**

14.10 - 14.30 **Alison Gazzard**

Between Pixels and Play: The role of the photograph in videogame nostalgias

The histories of videogames are so often remembered through our nostalgia for the screen. This paper seeks to readdress this issue by examining the role of photographs, capturing arcade game play during the 1980s, as a way of highlighting other elements of game history needed in the preservation of digital artefacts.

Dr Alison Gazzard is a Lecturer in Media Arts and Education at the London Knowledge Lab, Institute of Education, University of London. She has published articles in the Journal of Gaming and Virtual Worlds, Game Studies, Games and Culture and Convergence: The International Journal of New Media Technologies about videogame spaces, time, ritual, and play. Her book titled Mazes in Videogames: Meaning, Metaphor and Design was published by McFarland in 2013.

14.30 - 14.50 **Shiro Yoshioka**

Allure of the Imperial Capital: Development of nostalgic image of the interwar period in Japan

This paper will analyse how nostalgic image of the Taisho period (1912-1926) was developed in postwar Japan, especially how it deviated from the actual historical past (events and also the dates) and eventually came to represent desire to directly connect the interwar period with early postwar period.

Dr. Yoshioka obtained his PhD in comparative culture at International Christian University, Tokyo, in 2009. His dissertation analysed Miyazaki Hayao's view of Japanese culture and history in comparison with conservative and liberal arguments on Japanese culture (nihonjinron). While his main research interest is Japanese people's own view of their history and culture and its representation in contemporary Japanese popular culture, especially nostalgic image of modern Japanese historical periods, he is also interested in nihonjinron in general and in the history of Tokyo. Since 2011 he is teaching Japanese language and culture at Newcastle University.

14.50 - 15.10 **Hui Ying Kerr**

Consuming Nostalgia in the Japanese Bubble Economy (1986 – 1991)

Using examples taken from the women's magazine, Hanako, and the Sanyo ROBO telephone, this paper will explore the use of nostalgia as part of a strategy of consumption in a postmodern bubble economy, and how it applied to young working women during Japan's Bubble Economy of the late 1980s.

Hui-Ying Kerr is a current AHRC CDA award holder for a PhD in History of Design at the Royal College of Art and Design and the V&A Museum, prior to which she was a senior lecturer at Nottingham Trent University in the Fashion and the Product Design Department. She recently returned from an extended research trip to Japan that included a visiting researcher placement at the National Museum of Ethnology in Osaka, on the AHRC IPS scheme. Hui-Ying's research explores the nature and design of consumer products in Japan during the height of its Economic Bubble (1986–1991).

15.10 - 15.20	Questions
15.20 - 15.40	<b>COFFEE</b>
15.40 - 16.00	<p><b>Christian Hviid Mortensen</b>  The Sound of Yesteryear on Display: A rethinking of nostalgia as a strategy for exhibiting pop/rock heritage</p> <p>In this paper we suggest that a nuanced conception of reflective nostalgia can harness the affective appeal without giving in to glamourized oversimplifications of the past. Further we suggest that mediated memories can form the basis for nostalgic feelings and thus enable the nostalgic approach to span the generational gap.</p> <p>Originally trained in History and Philosophy, Christian is now working as a curator of media heritage at the Media Museum in Odense, Denmark. Media heritage curatorship sits at the intersection of different fields of research among them Museology, Media Studies, Memory Studies, Cultural Studies and History of Technology. Originally trained in History and Philosophy, Christian is now working as a curator of media heritage at the Media Museum in Odense, Denmark. Media heritage curatorship sits at the intersection of different fields of research among them Museology, Media Studies, Memory Studies, Cultural Studies and History of Technology. Christian's primary concern is with the heritage of electronic and digital media. He is currently doing a PhD on Radio as Intangible Heritage in a museological context. In relation to this research he is counselling the curators at the forthcoming Danish Rock Museum on the conceptualisation and use of sound/music in exhibitions.</p>
16.00 - 16.20	<p>Responder to the day: <b>Chris Pallant</b>, Senior Lecturer in Film and Digital Media, Canterbury Christ Church University</p> <p>Questions</p>
17.00	A free shuttle service will be leaving from the conference venue, Winter Gardens, to the Walpole Bay Hotel
19.00 - 21.00	<b>CONFERENCE DINNER AT THE WALPOLE BAY HOTEL</b> <b>NOSTALGIC QUIZ</b>

## Sunday 10<sup>th</sup> November 2013

9.55	A free shuttle service will be leaving from the Walpole Bay Hotel to the conference venue, Winter Gardens
10.00 – 10.30	<b>REGISTRATION AND COFFEE</b>
10.30 – 10.40	<p>Introduction and welcome by <b>Professor Val Williams</b>, Director, University of the Arts London Photography and the Archive Research Centre at the London College of Communication and <b>Dr Karen Shepherdson</b>, Principal Lecturer Photography, Canterbury Christ Church University</p>
10.40 – 11.20	<p><b>Keynote: Nancy Martha West</b>  Unlived Pasts, Final Photos</p>

Nostalgia provides us with a comfortable past, satisfying the longing for a return to some mythic home where strife, pain, and death don't exist. Childhood is often that home, which is why we make our children, or our childish selves, such a persistent object of our nostalgia. But what do we do when an event occurs that, in one unimaginable blow, obliterates the possibility of both a childhood and a past? How can we keep the remembrance of such a life alive when there is no past to remember? And what help, if any, can visualization provide us?

"Unlived Pasts, Final Photos" investigates these and other questions by looking at the taboo subject of infant death. It tells the stories and features the images of photographic artists who, through an organization that enlists over 10,000 photographers worldwide, take the final images

of infant children. It shows how these incredible acts of photographic artistry and generosity serve as a kind of ministry, just as they did in the early decades of photography when post-mortem photographs flourished as keepsakes.

Ultimately, the aim of this talk is to invite us all to think about how photographs can serve memory in a variety of ways; and how the longing expressed through this seemingly strange and remote act of visualization provides us with a powerful connection to the nineteenth century that lies beyond nostalgia.

Nancy M. West is a Professor of English and Cultural Studies and Director of the Honors College at the University of Missouri (MU). She writes extensively about photography, crime films, and television and film adaptation. Her first book, *Kodak and the Lens of Nostalgia*, examined the question of how Kodak taught its public to think about the meanings and values of snapshot photography. Her second book, *Tabloid, Inc.: Crimes, News, Narratives*, took a hard look at a wholly different genre of photography: crime-scene and other tabloids photographs of the 1920s through 1940s. Currently, she is working on a cultural history of the television show *Masterpiece*, which gives her the wonderful excuse of endlessly rewatching episodes of *Downton Abbey* and *Sherlock*. As the director of MU's Honors College, Nancy West oversees the programming and planning for nearly 2500 high-ability students. She lives in Columbia, MO, with her husband, Dr. Craig Kluever, an aerospace engineer, and their 11 year-old son, Silas. They have 2 unruly dogs and own what appears to be a slightly haunted house.

11.20 - 11.30 Questions

11.30 – 11.50 **Mike Chopra Gant**

Pictures or it didn't happen!: Vernacular nostalgia, iphoneography and the practices of everyday life

This paper combines postmodernism with Kahneman's dichotomy between "experiencing and remembering selves" to interrogate the meanings of the nostalgic aestheticization of everyday experience through "toy camera" smartphone apps and photo-sharing sites such as *Instagram*.

Mike Chopra Gant is a Reader in Media, Culture and Communication in the Faculty of Social Sciences and Humanities at London Metropolitan University, having taught media, film and cultural studies for around fifteen years. He is the author of three monographs in the fields of American film, cinema and television and a number of articles and anthology chapters. He has been invited to present my research at numerous international conferences and symposia and have also presented papers at many international conferences. He has been an invited guest on BBC Radio 4's *Woman's Hour*, and BBC Four's *The World and The Cinema Show*.

11.50 – 12.10 **Jacqueline Butler & Sonya Robinson**  
Wonderlands

Based on a series of conversations between Jacqueline Butler and Sonya Robinson as consequence of Butler's on going photographic project on a collection of Lewis Carroll's photographs, the paper considers the material qualities of photography and question how the experience of recalling the past may conceivably alter as photographic technology advances.

Jacqueline Butler is an artist and academic living and working in Manchester. In her arts practice her primary interests focus on reflections on time and memory in relation to the photographic and the cinematic, exploring visual narrative and contemplations on the material qualities of the photograph both in its analogue and digital forms. Through her practice she works with photography, digital video, the artist book, writing and curation. She is a member of Manchester based PRG (Photography Research Group), MADE (artist book co-operative) and IRIS (international Women's Research Network). Jacqueline is currently Pathway Leader of MA Photography at The Manchester School of Art, Manchester Metropolitan University. She was Honorary Secretary of APHE 2007-2011, (Association for Photography in Higher Education). She has exhibited both nationally and internationally and also outputs her practice through publication and conference participation (papers, workshop and artist presentation).

Sonya Robinson's research considers the unnameable and unrepresentable origin of the 'image in trauma'. Research is informed by psychoanalysis and continental philosophy, relating issues of loss, authenticity and origin. The unrepresentable as the very condition of representation is the

premise of this research. Sonya is an academic, artist and writer. She is currently Senior Lecturer BA (Hons) Photography, Sheffield Hallam University. Publication not just another story, Righton Press 2007.

12.10 – 12.20 Questions

12.20 – 12.40 **COFFEE**

12.40 - 13.00 **JP Kelly**

Déjà View: Repetition and retrospection in AMC's 'Mad Men'

In the context of a rapidly changing television landscape, this paper examines the way that some contemporary TV dramas deliberately privilege repetition and retrospection. With specific reference to AMC's Mad Men, I argue that this is ultimately the result of the new organisation, economy and technology of the contemporary television industry.

JP Kelly is Lecturer in Media Arts at Royal Holloway, University of London. Prior to this he was an Associate Lecturer at the University of Derby where he taught a number of theory and practical courses in film and television. He recently completed his PhD at the University of Nottingham where his thesis examined the narrative temporalities of contemporary US TV drama. He has published work on the emerging economies of online TV in Ephemeral Media (BFI, 2011) and on television seriality in Time in Television (Mississippi University Press, 2012).

13.00 – 13.20 **Jane Simon**

Family Secrets: Memories, home movies and nostalgia in the autobiographical film

Stories We Tell (Sarah Polley, Canada, 2012) and Tarnation (Jonathon Caouette, USA, 2003) are autobiographical films that examine the messy terrain of family relationships. This paper examines how the films construct their narratives through family photographs and home-movies and explores the relationship between nostalgia, collective memories and the autobiographical narrative.

Jane Simon is Lecturer in Media in the Department of Media, Music, Communication and Cultural Studies at Macquarie University in Sydney, Australia. She researches and teaches across media studies, visual cultural studies and photography. Jane's approach to contemporary visual culture is also a practical one: she is a visual artist, specialising in photographic media and artists' books. In 2010 Jane was awarded a Leverhulme Trust Visiting Fellowship to undertake research at the European Centre for Photographic Research at the University of Wales. She has published articles on amateur film, experimental film, photography, artist's books and modes of writing about visual culture.

13.20 – 13.40 **Gilad Pavda**

Narrating Queer Nostalgia, Fantasy and Longing in Mick Jagger's Performance in the Film 'Bent'

This paper focuses on Mick Jagger's drag show at the opening scene of Sean Mathias' film Bent (UK 1997). Jagger's performance as Greta the owner of a promiscuous gay venue in 1930s Berlin demonstrates nostalgia as drag – a problematic yet empowering fantasy that theatrically replaces reliability, factuality, and historical authenticity.

Dr. Gilad Padva is a scholar and lecturer in cinema and media studies, popular culture and queer theory. His book Queer Nostalgia in Cinema and Popular Culture will be published soon by Palgrave-MacMillan, and he is also co-editor of the international collection Sensational Pleasures in Cinema, Literature and Visual Culture: The Phallic Eye (to be published soon by Palgrave-MacMillan). Dr. Padva works for the Department of Communication at Tel Aviv University and other academic institutions in Israel, and he has published many academic articles in peer-reviewed journals, academic anthologies, and international encyclopedias.

13.40 – 14.00 Questions

14.00 – 15.00 **LUNCH**  
**SCREENING OF FILMS**  
**BOARD GAMES**

15.00 – 15.20

**Rosy Martin**

Be/Longing and the Ambivalence of Home

This auto-ethnographic study (1990 - 2006) of a nineteen-thirties semi-detached suburban house, my parent's home shifts from a tender gaze upon the familiar through an awareness of impermanence to mourning and loss. Whilst acknowledging the bittersweet aspects of reflective nostalgia the work examines the conflicts and contradictions inherent in acts of remembering.

Rosy Martin works as an artist-photographer using self-portraiture, still life photography, digital imaging and video, and as a psychological therapist to explore the relationships between photography, memory, identities and unconscious processes. From 1983, with Jo Spence she pioneered re-enactment phototherapy.

She has published widely and exhibited extensively since 1985. Themes explored include:- gender, sexuality, ageing, class, desire, memory, location, urbanism, shame, family dynamics, power/powerlessness, health and disease, bereavement, grief, loss and reparation. This work has been exhibited widely in UK, USA, Canada, Finland, Eire, France, Japan, Austria, Australia, Germany and the Netherlands.

She held lecturing posts in photographic theory, art history and visual culture at Universities in UK.

15.20 – 16.00

**Carol Mavor**

Nostalgiacism: Smashing the Glass Windows of Roland Barthes's Winter Garden Photograph'

Once upon a time, more than twenty-five years ago, the French philosopher Roland Barthes wrote his last book, his meditation on photography entitled *La Chambre claire* (1980). In the past, I have read this book for its nostalgia (Reading Boyishly, 2007). Looking again at *La Chambre claire* with a focus on Barthes's famed reading of the Winter Garden Photograph, the picture of his mother as a little girl in a glass house (a green house), I find the nostalgia (homesickness) shattered with anti-nostalgia. For the Winter Garden Photograph prompts a time when Barthes did not exist: a time that he can neither remember nor nostalgically recall, because he was not there. *La Chambre claire* is neither nostalgic, nor anti-nostalgic, because it is both. As a nostalgiacism, I break the glass windows of the Winter Garden, using Barthes's own myth-smashing toolbox, his earlier *Mythologies* (1957), where the author claims himself to be a semioclast as he fights the essential enemy: the 'bourgeois norm', itself necessarily riddled with nostalgia.

As a student, Carol Mavor started out making art objects, not writing about them. To steal the words of the French historian Jules Michelet, you might say that she is an 'artist historian'. Before embarking on her PhD (studying with Hayden White), Mavor received an MFA from the University of California, San Diego. At UCSD, she studied painting and film with the critic-painter Manny Farber. She learned about cinema from the filmmaker Jean-Pierre Gorin. She saw beyond 'objecthood' under the tutelage of performance greats like Allan Kaprow and Eleanor Antin. Inspired by her teachers, who were often writers and makers, Mavor made her own things and wrote scripts. Performing within her sculpted, painted, carved, wallpapered, furnished scenes, she told stories of childhoods, real and imaginary. One performance was entitled 'Alice Malice'. 'Alice Malice' was the seed of her lifelong interest in Lewis Carroll. Thereafter, the relationship between writing and art-making was forever knitted for Carol Mavor.

16.00 – 16.10

Questions

16.10 – 16.30

Responder to the day  
Questions

16.30 - 18.00

**OPTIONAL ART TRAIL AND GALLERY TOUR**

17.00

A free shuttle service will be leaving from the conference venue, Winter Gardens, to Margate Station